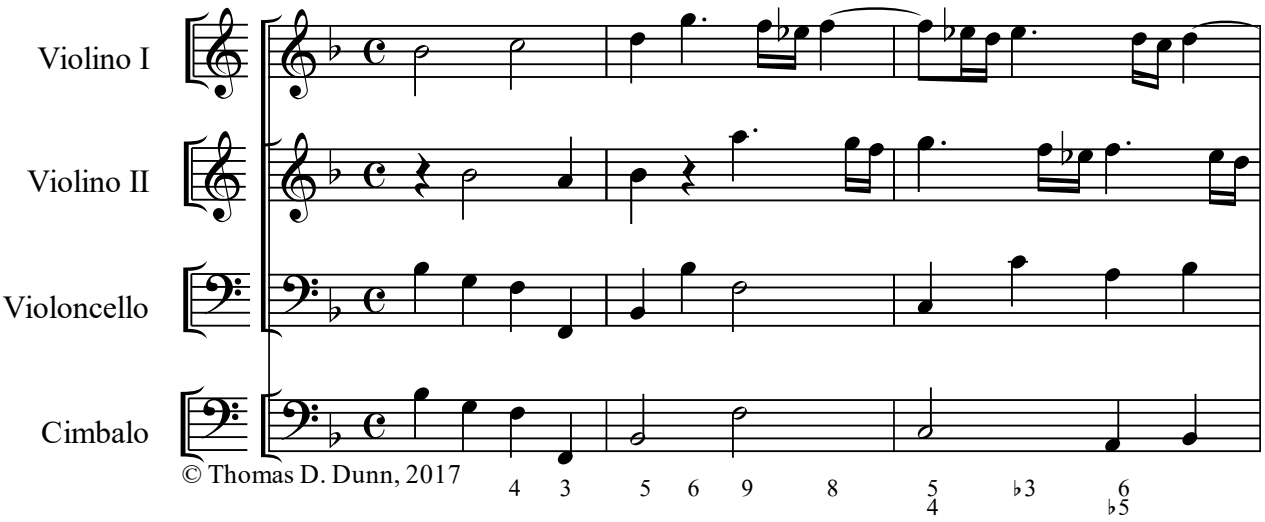
Decima sonata

Pirro Albergati

Edited by Thomas D. Dunn

Grave



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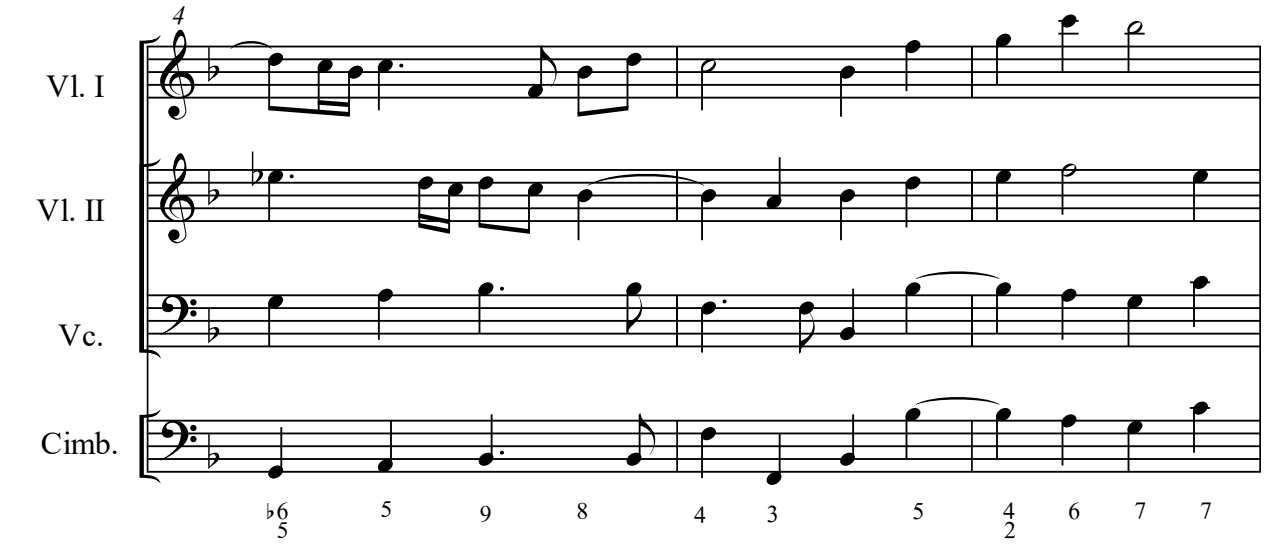
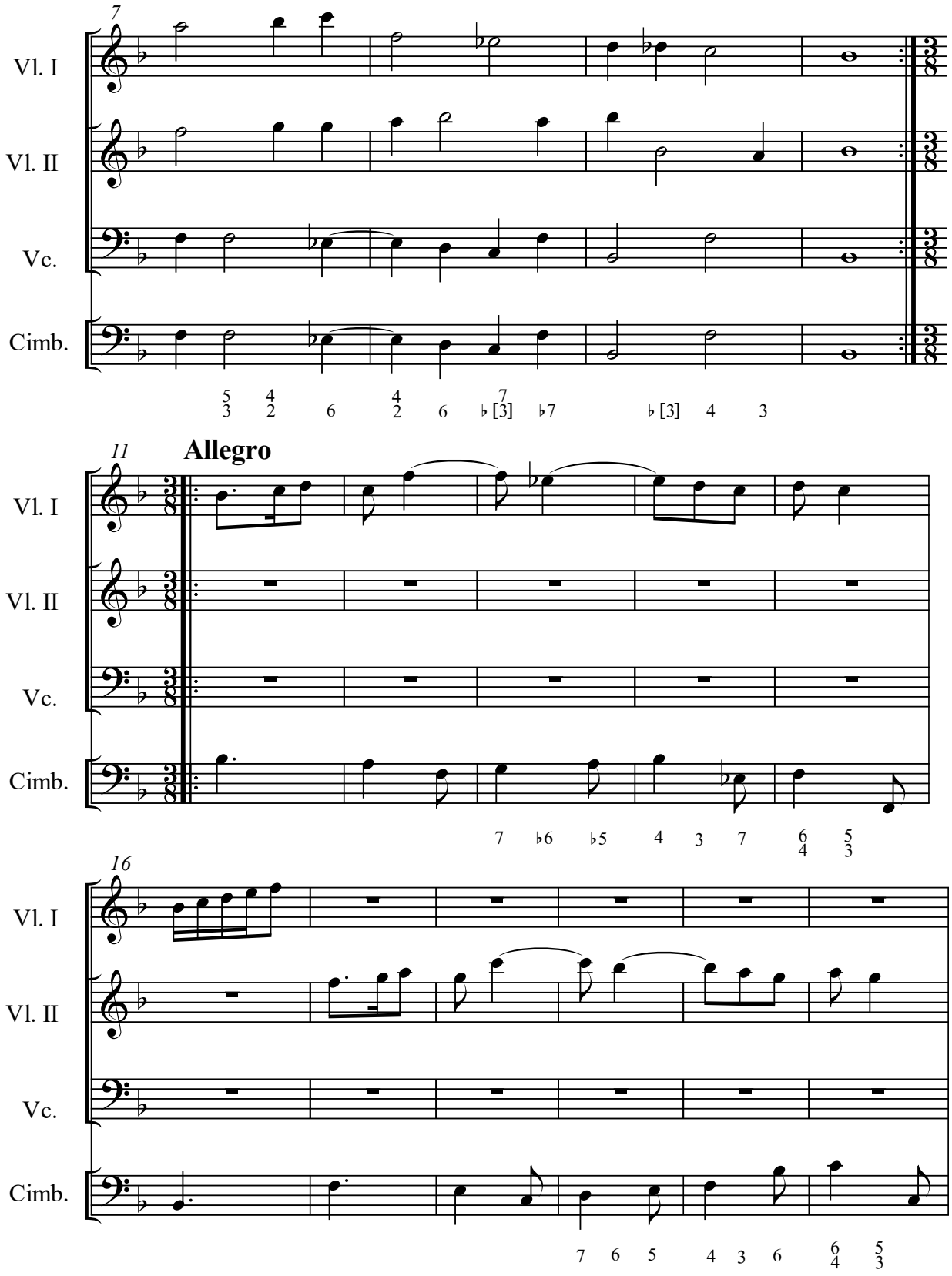
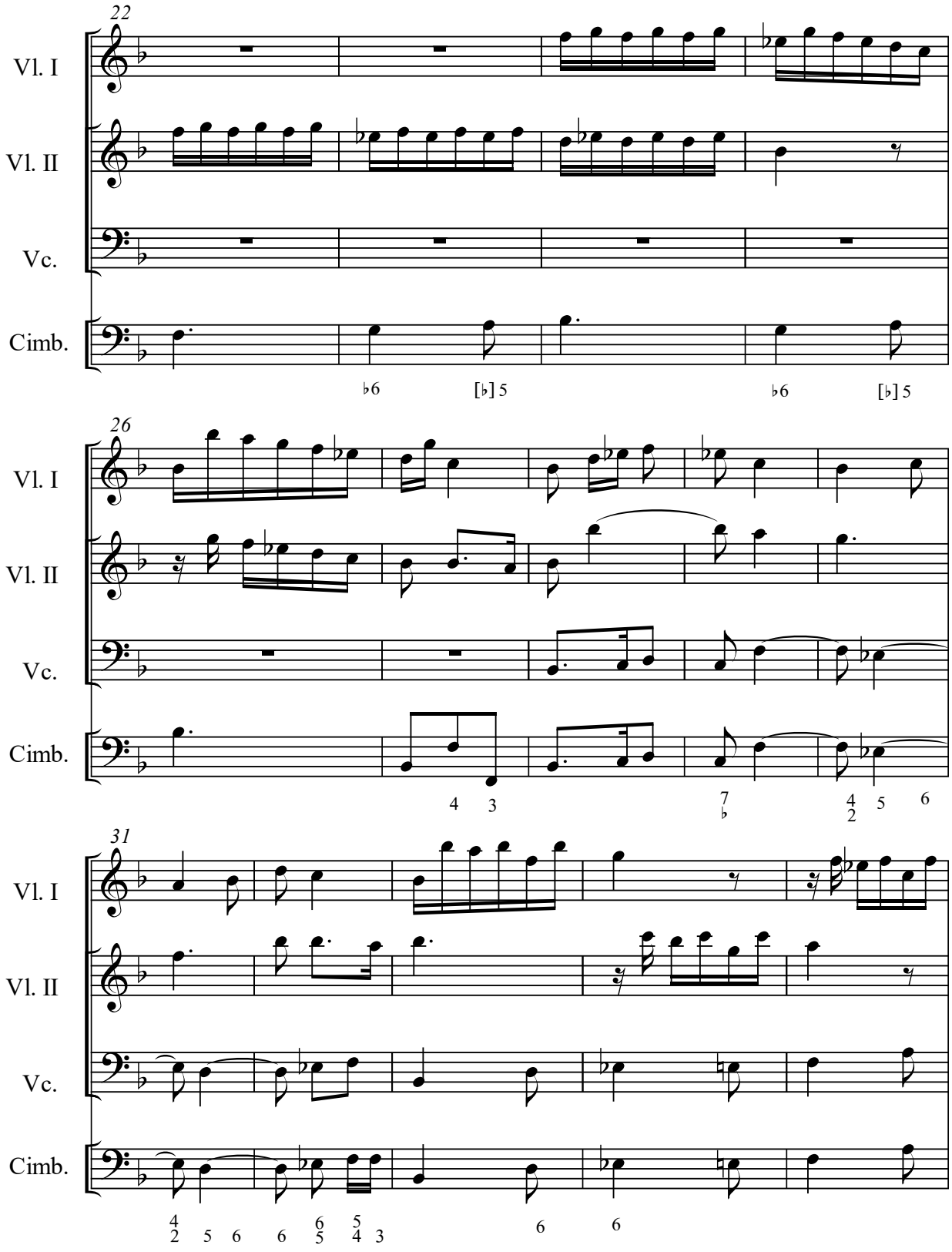
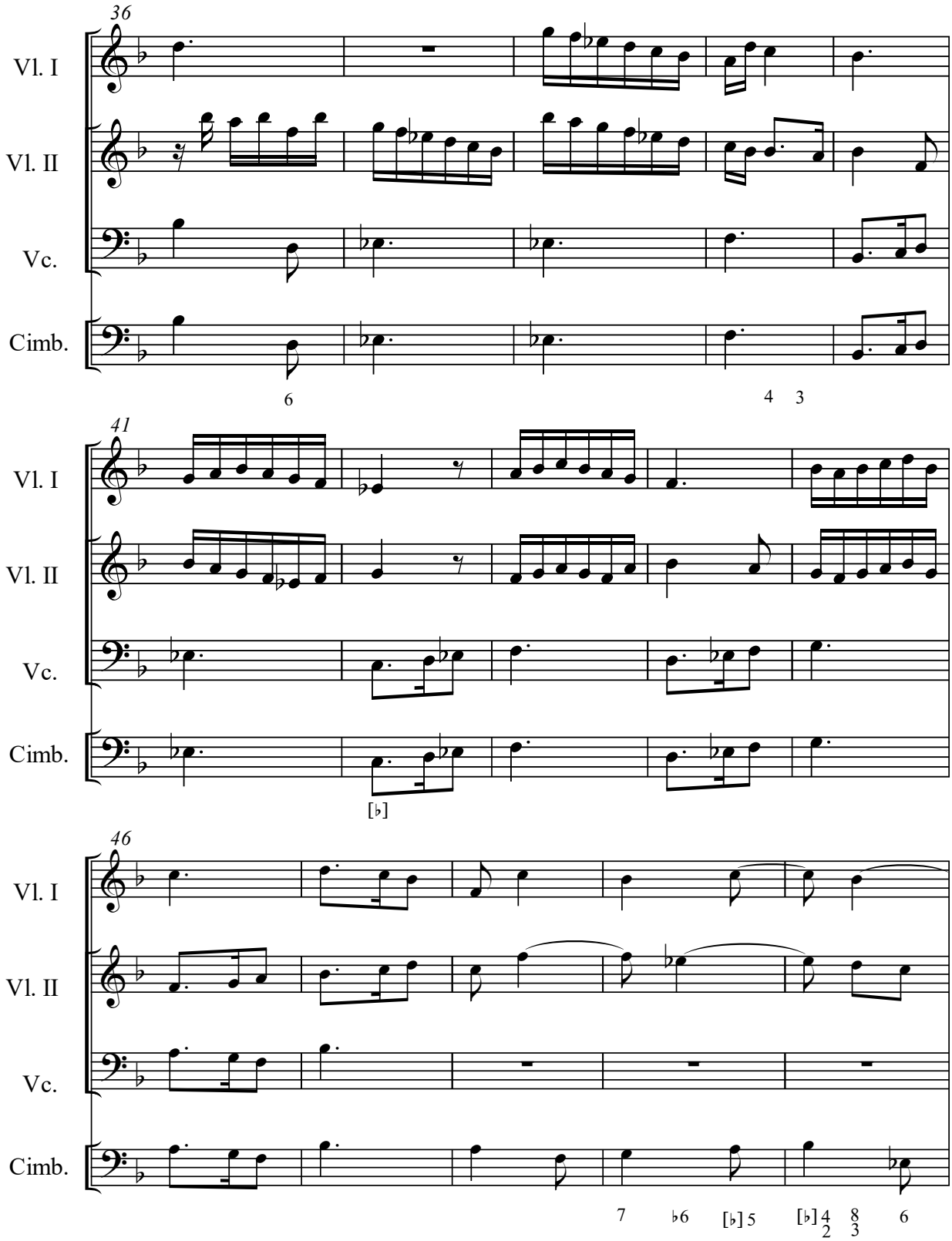
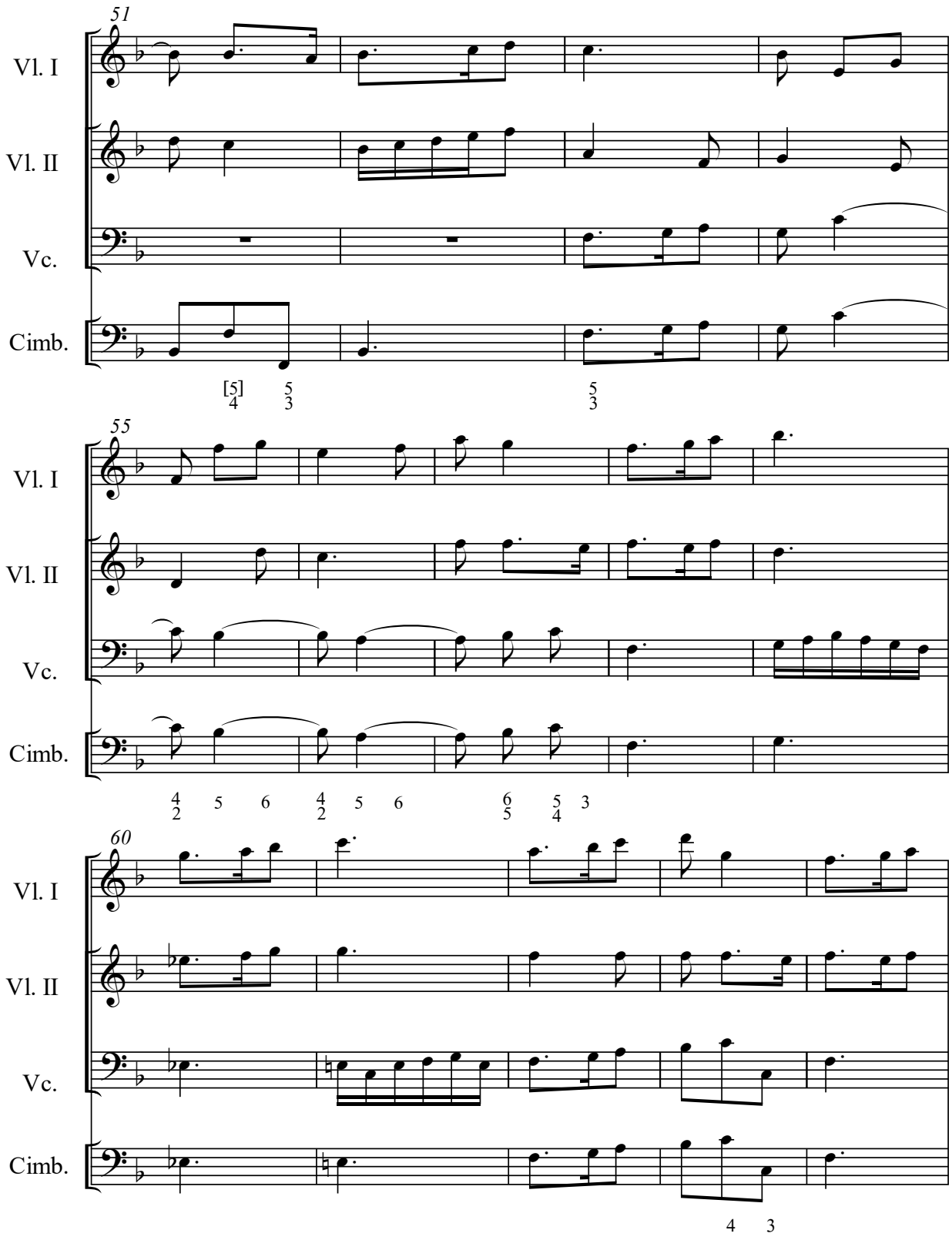
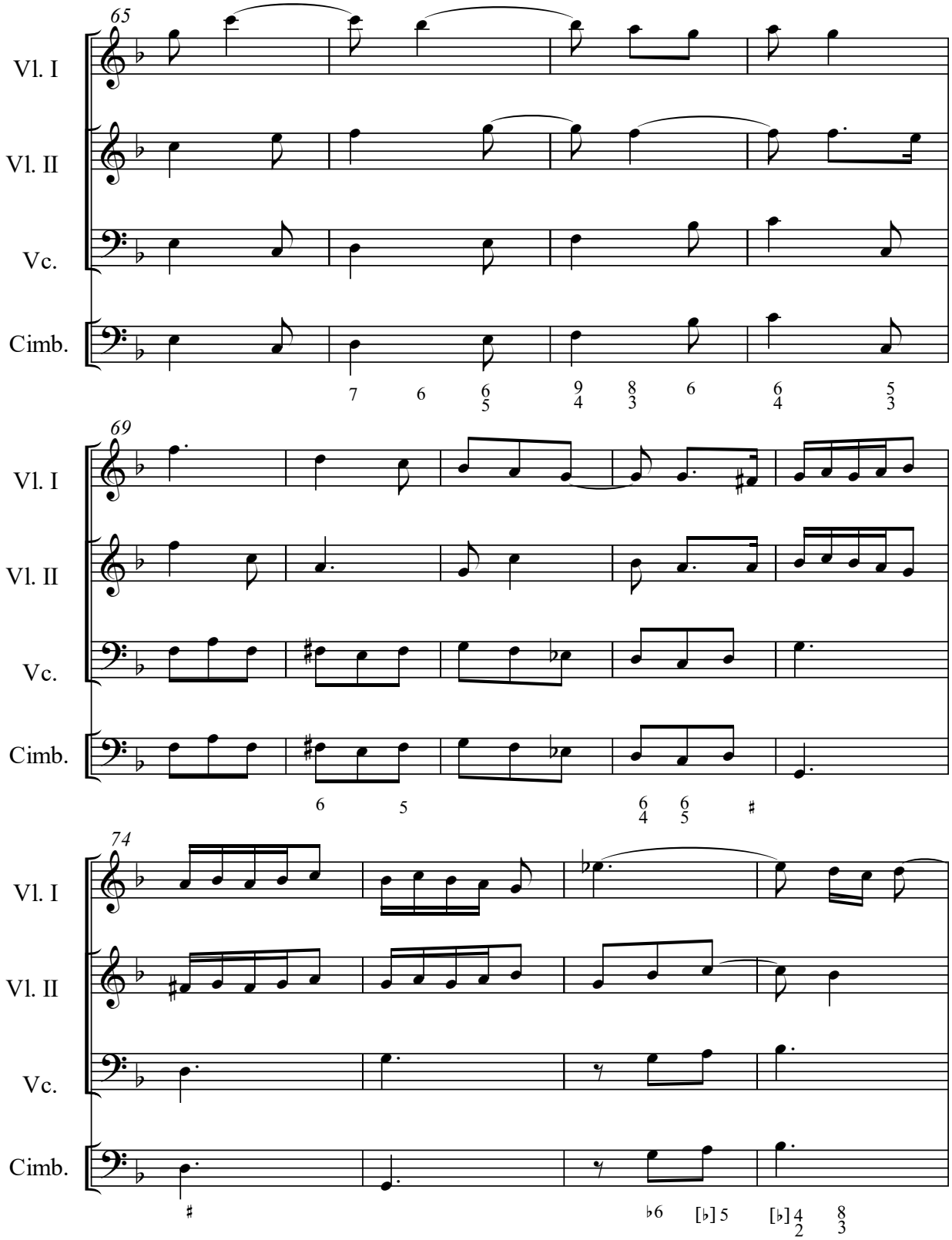


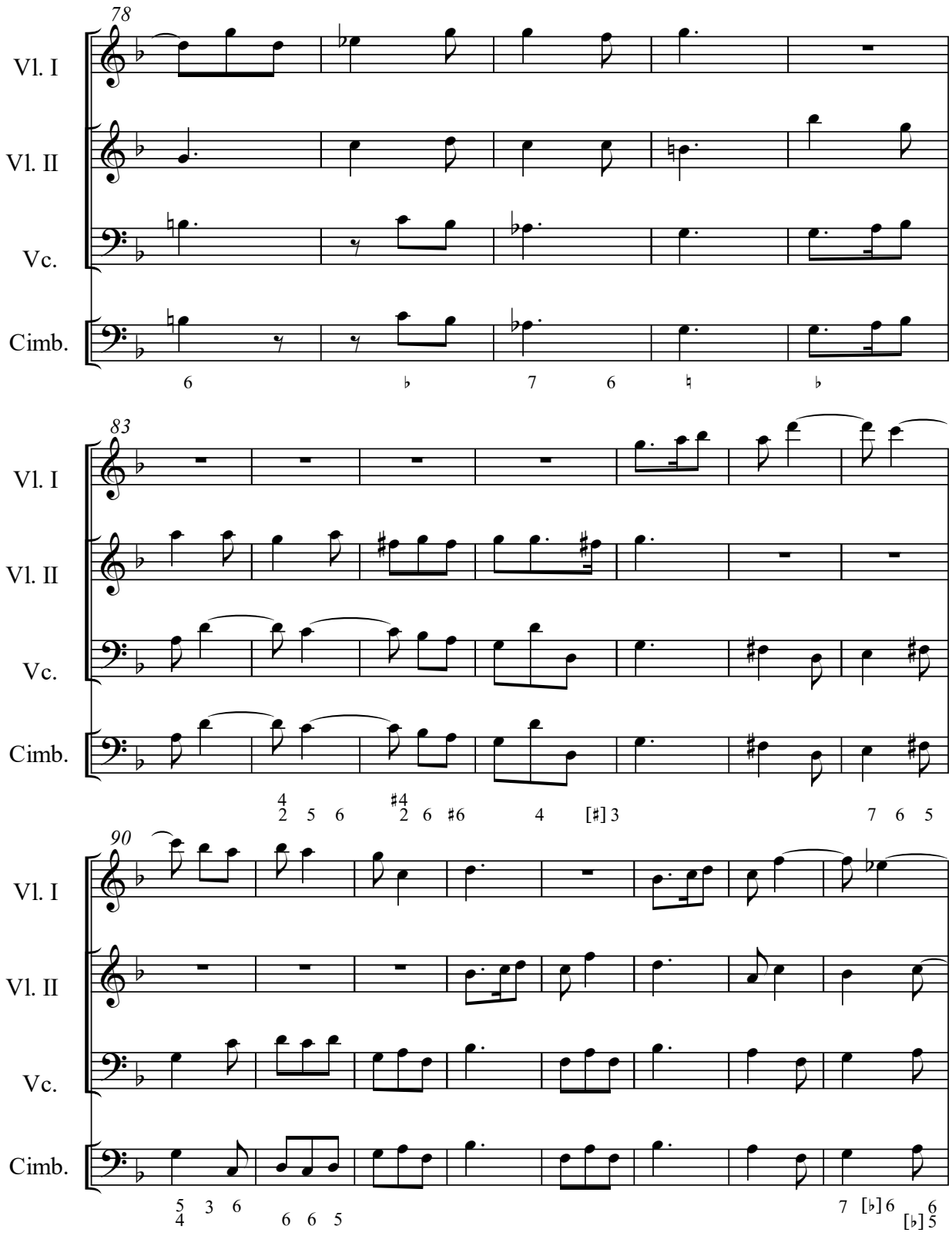

7
Vl. I
Vl. II
Vc.
Cimb.
11
Allegro
16

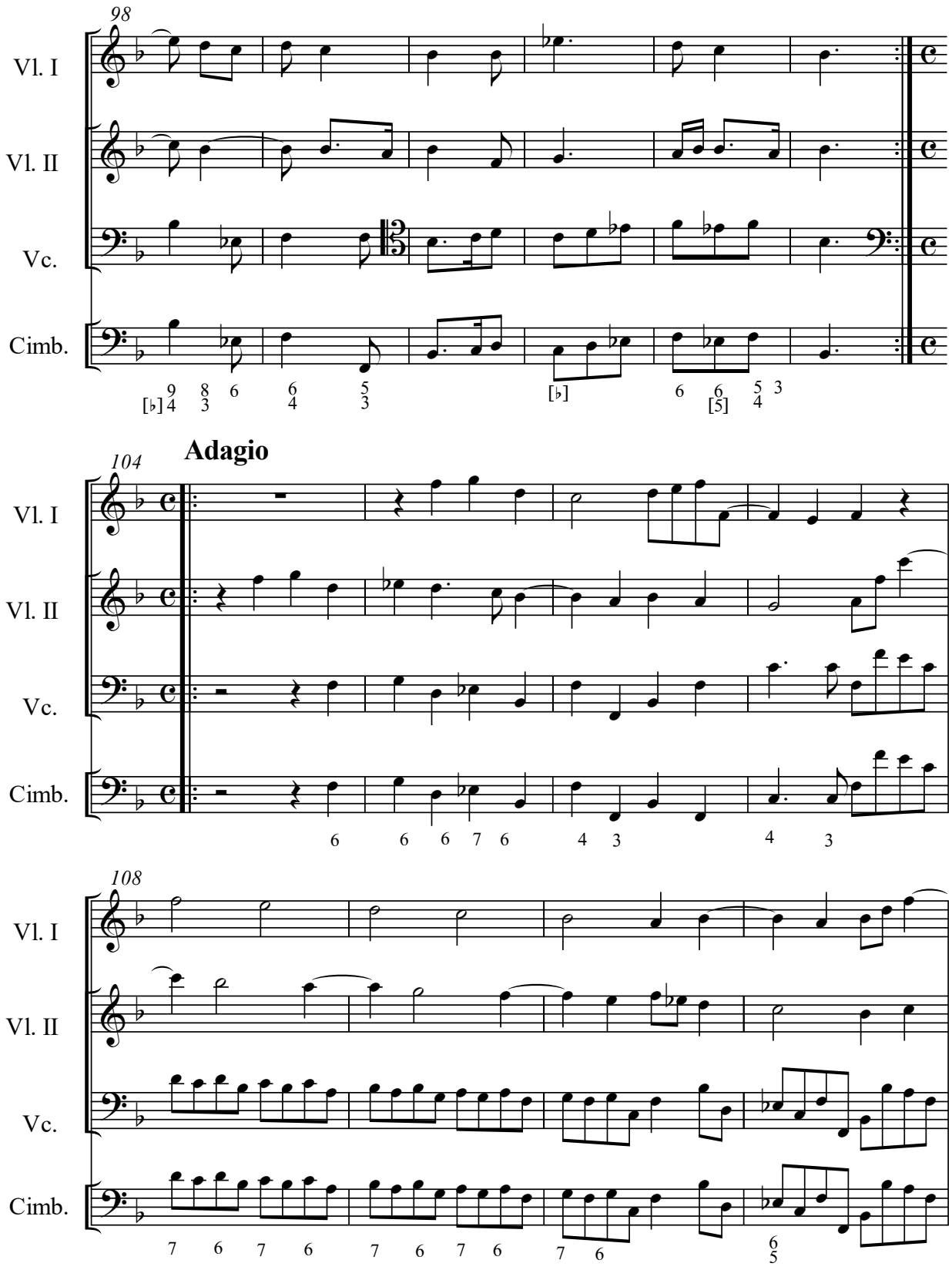

22
Vl. I
Vl. II
Vc.
Cimb.
♭6 [♭] 5 ♭6 [♭] 5
26
Vl. I
Vl. II
Vc.
Cimb.
4 3 7 ♭ 4 2 5 6
31
Vl. I
Vl. II
Vc.
Cimb.
4 2 5 6 6 6 5 5 4 3 6 6

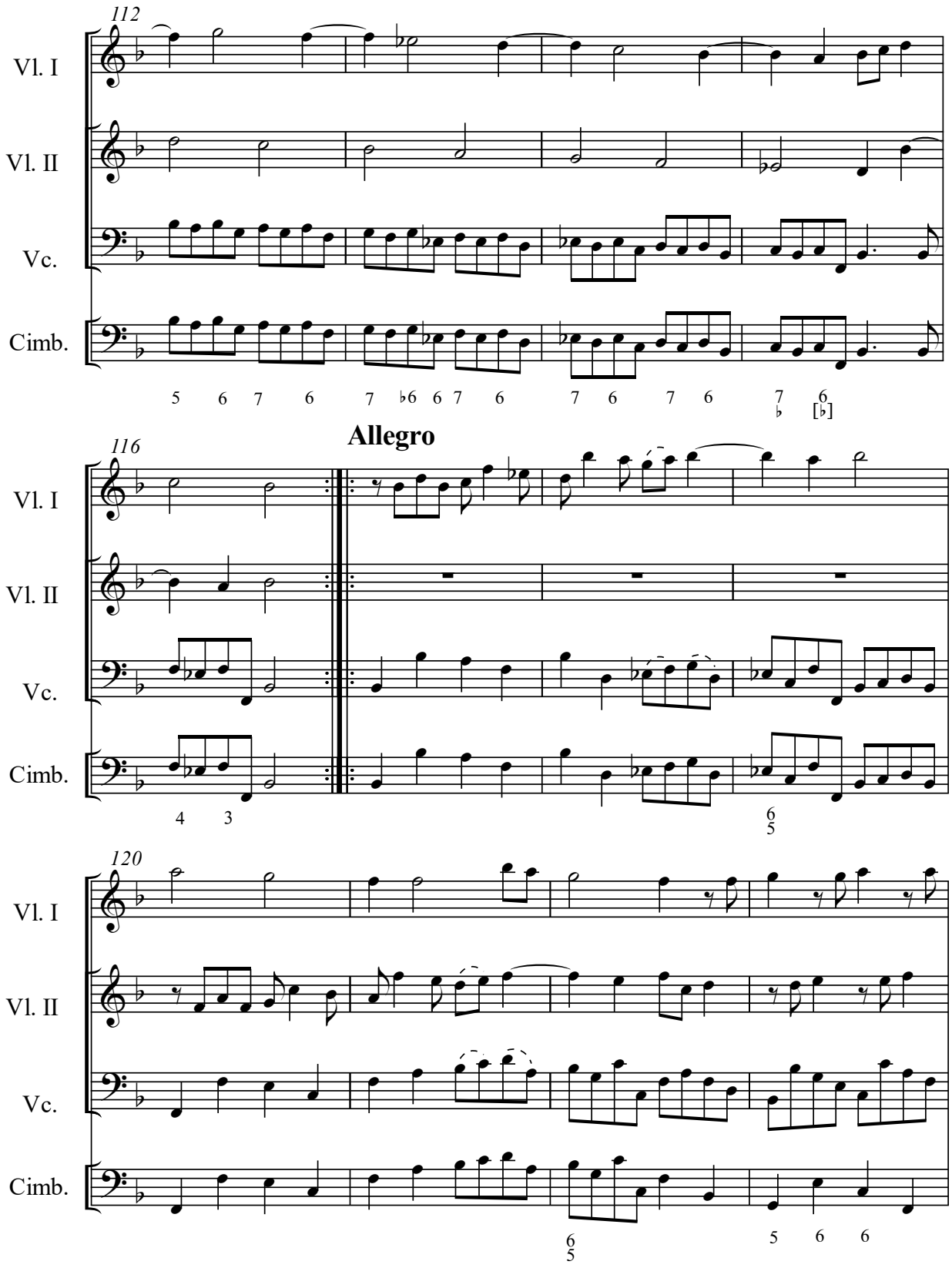

36
Vl. I
Vl. II
Vc.
Cimb.
6
4 3
41
Vl. I
Vl. II
Vc.
Cimb.
[♭]
46
Vl. I
Vl. II
Vc.
Cimb.
7 ♭6 [♭]5 [♭]4 8 6
2 3

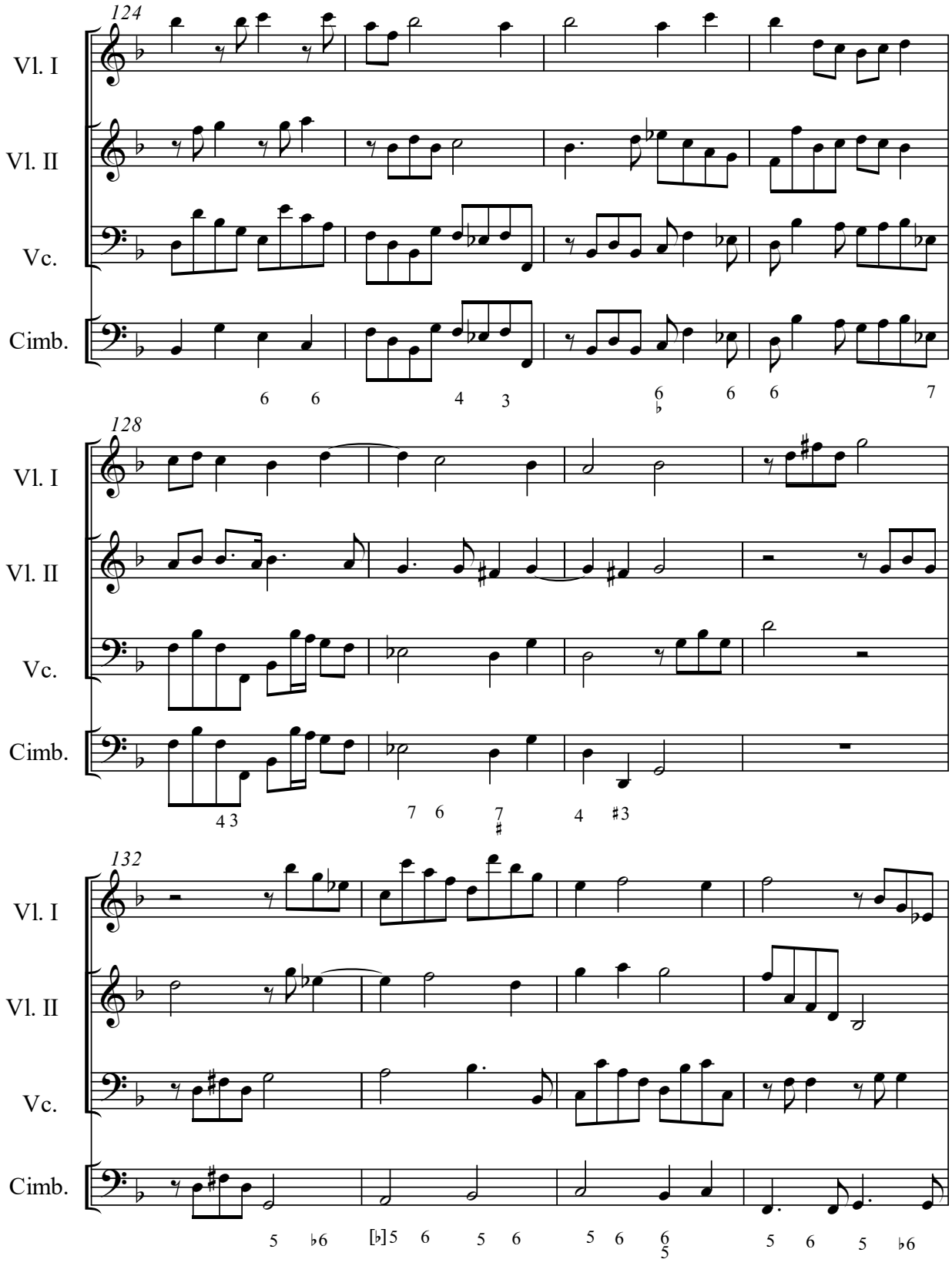

51
Vl. I
Vl. II
Vc.
Cimb.
55
60

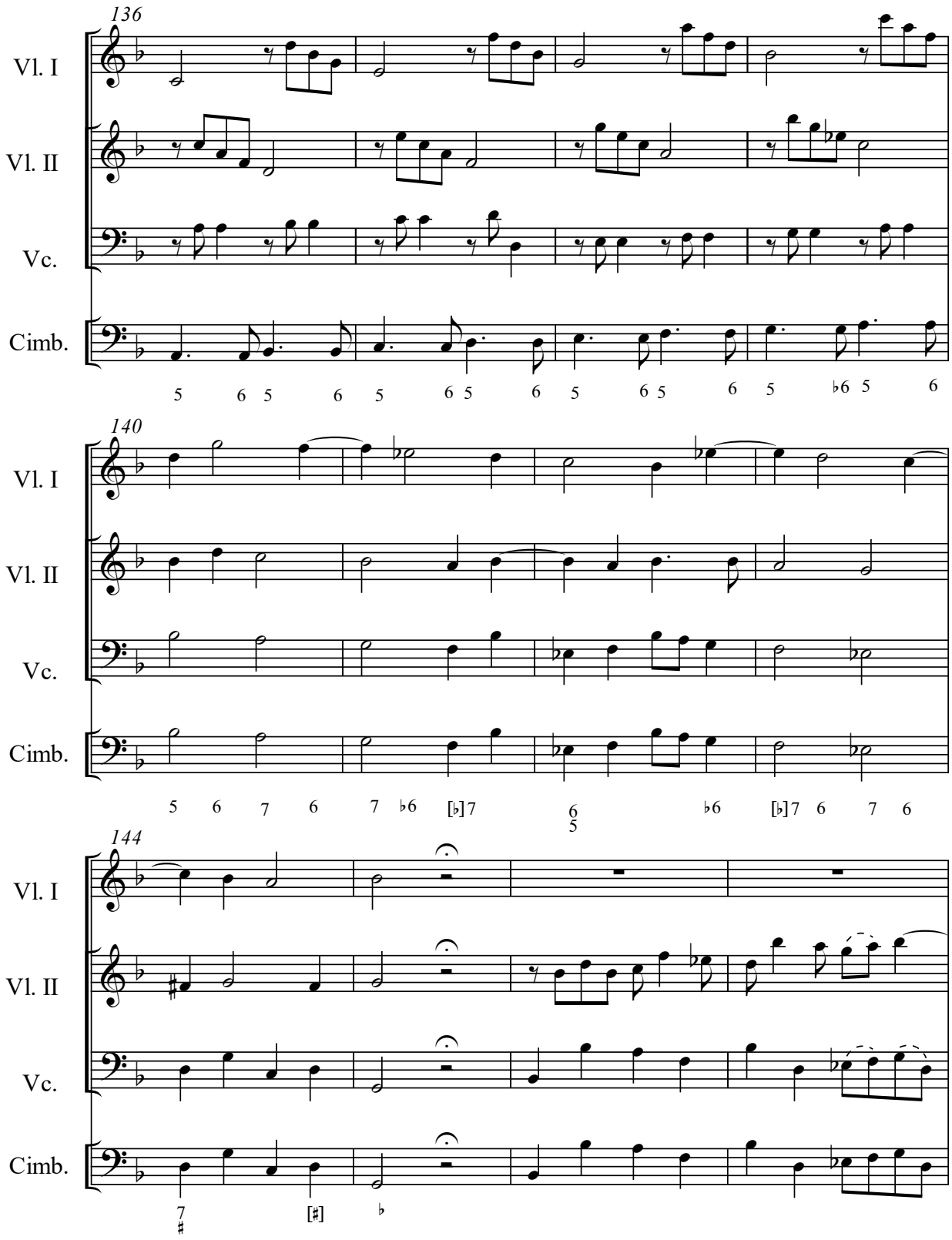

65
Vl. I
Vl. II
Vc.
Cimb.
69
74

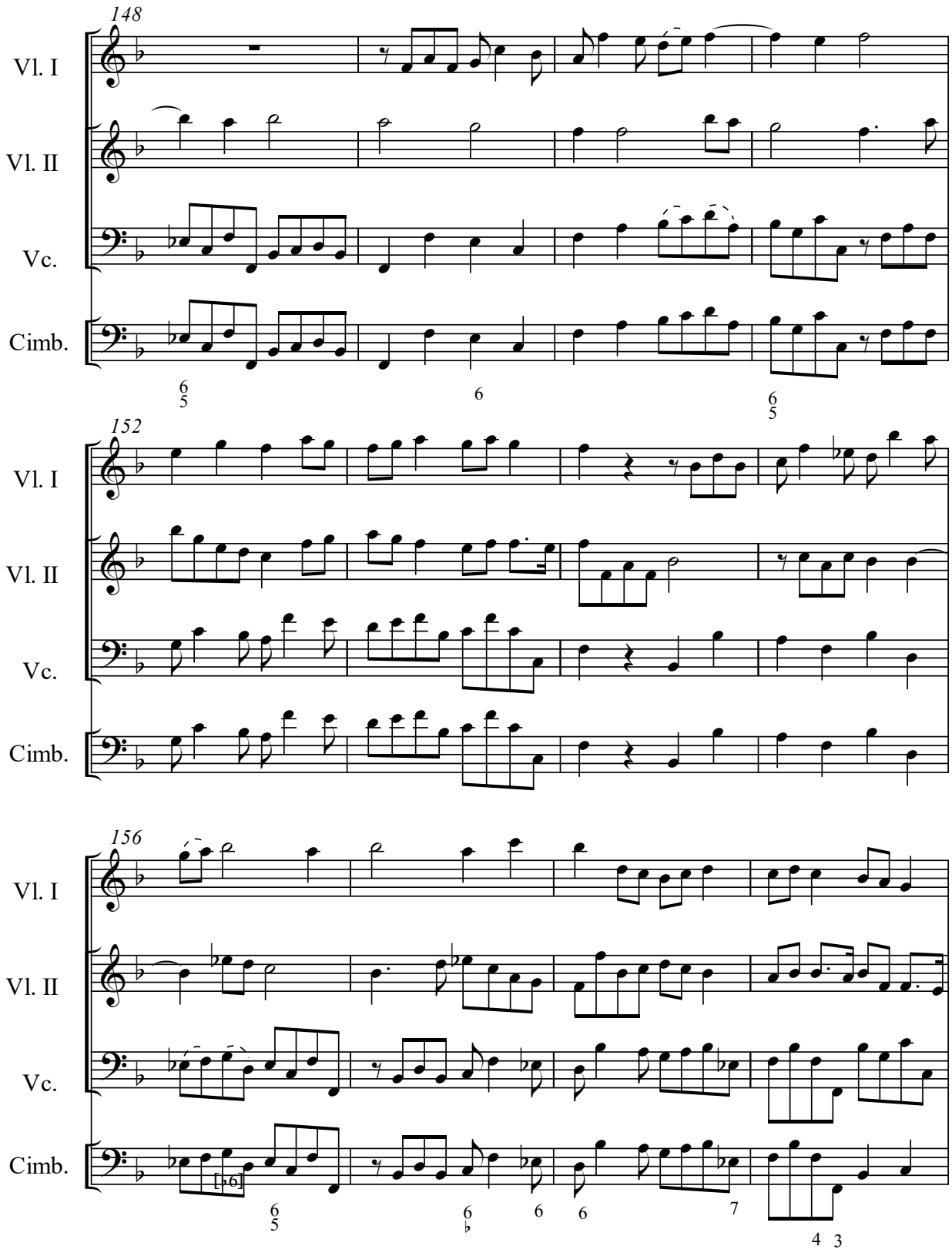

78
Vl. I
Vl. II
Vc.
Cimb.
83
90

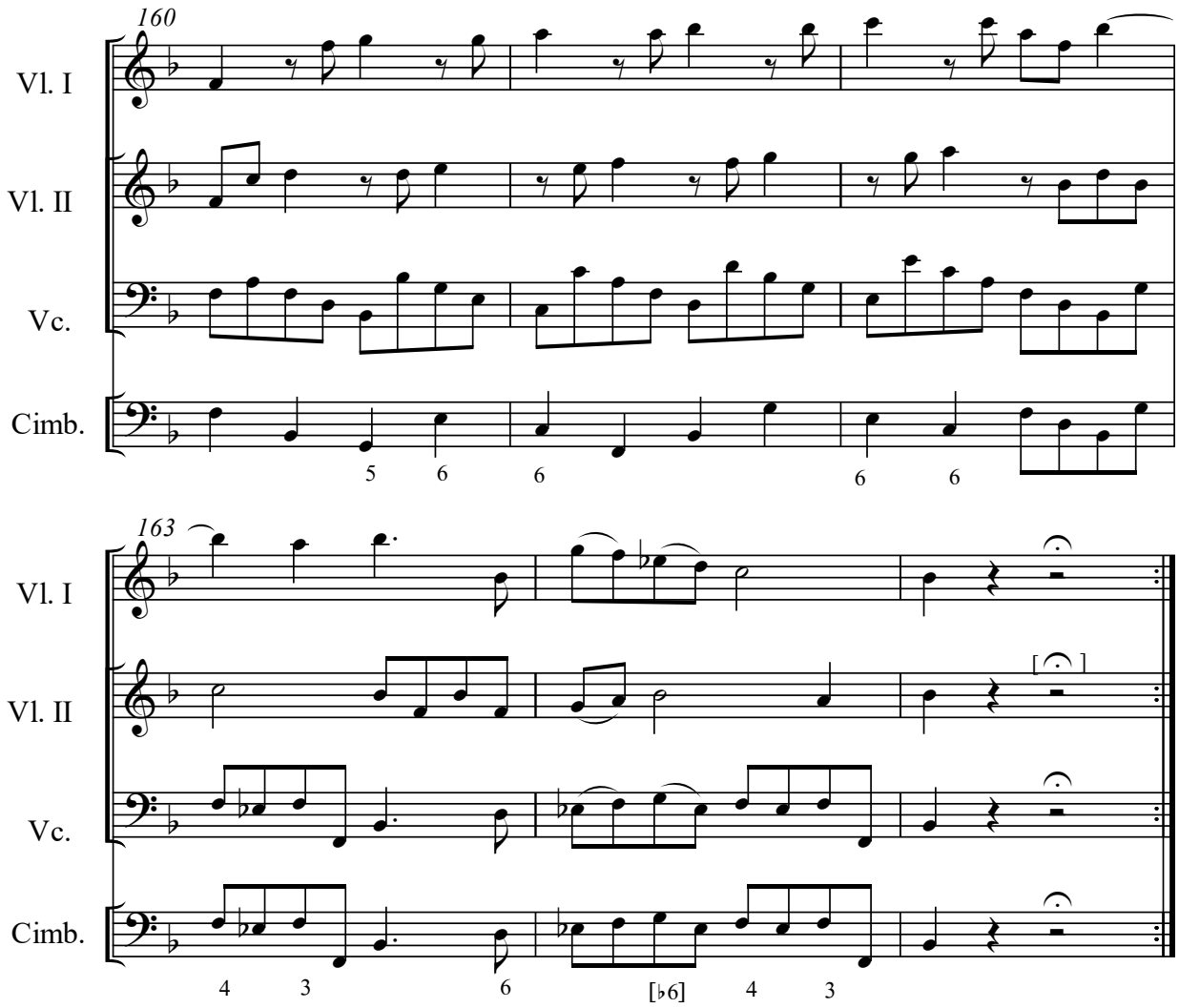

98
Vl. I
Vl. II
Vc.
Cimb.
104
Adagio
108


112
Vl. I
Vl. II
Vc.
Cimb.
Allegro
116
120


124
Vl. I
Vl. II
Vc.
Cimb.
6 6 4 3 6 6 6 7
128
Vl. I
Vl. II
Vc.
Cimb.
4 3 7 6 7 4 ♯3
132
Vl. I
Vl. II
Vc.
Cimb.
5 ♭6 [♭]5 6 5 6 5 6 6 5 5 6 5 ♭6


136
Vl. I
Vl. II
Vc.
Cimb.
140
144


148
Vl. I
Vl. II
Vc.
Cimb.
152
156
[♭6]


160
Vl. I
Vl. II
Vc.
Cimb.
5 6 6 6 6
163
Vl. I
Vl. II
Vc.
Cimb.
4 3 6 [♭6] 4 3

EDITORIAL REPORT

Sources

Pletro armonico composto di dieci sonate da camera à due violini, e basso con violoncello obligato. Opera quinta del conte Pirro Albergati. In Bologna per Giacomo Monti. 1687.
4 partbooks: Violino Primo, Violino Secondo, Violoncello, Cimbalo.
D-Mbs, GB-Lbl, I-Bc, I-Bsp, I-MOe (Ms: Mus. F. 7 (1-4)).
RISM A/I A606, Sartori I-II 1687b.

The copy of the complete print of the *Pletro Armonico* in *I-Bc* and the manuscript copy in *I-MOe* were used for this edition. They are cited in the Critical Notes as "Print" and "MS" respectively. The copies in *I-Bc* and *D-Mbs*[1] are available online at:
http://www.bibliotecamusica.it/cmbm/viewschedatwbca.asp?path=/cmbm/images/ripro/gaspari/_V/V049/ and https://opacplus.bsb-muenchen.de/metaopac/search?id=BV007755010&db=100 respectively.

Editorial Remarks

In contrast with Opus 2, the sonatas in Opus 5 are specified as being *da camera*. This is supported by the specification of *Cimbalo* rather than *Organo* as the continuo instrument, and, also in contrast with Opus 2, the violoncello and cimbalo partbooks for Opus 5 are not identical. There are no figures in the former and the instrument sometimes remains silent when the continuo is purely accompanimental. Thus it forms something of a string trio with the two violins.

Performance Notes *(Thomas D. Dunn and Jeffrey Kurtzman)*

The sonatas of Opus 5 employ a greater number of tempo indications than those in Opus 2. The indications "Adagio, e spicco" and "Largo, e spicco" – "spicco" meaning "detached" or "cut short" - preface some of the most striking and unusual passages in the collection, passages in which quarter notes are separated by dramatic silences. In the ninth and tenth sonatas fermatas also serve to emphasize and articulate important rhetorical points. The use of this sign at the end of each piece may have originally indicated an extended silence before the next piece of music.
In Opus 5 Albergati, or his printer, employs double dots before and after double bars, which in modern notation indicates forward and backward repeats. This could also apply to this music as well if one follows Lorenzo Penna's description of the sign: "Il Ritornello fà da capo à cantare di nuovo, ò al (repeat sign) antecedente."[2]

Continuo figures in later seventeenth century works are much more plentiful than in works from earlier decades; Albergati, however, is somewhat inconsistent in his instructions to the continuo player(s). In some sections of the Opus 5 sonatas there is almost an overabundance of figures, but in other places important figures are missing and must be supplied from the context. [3]

[1] Incomplete manuscipt copy, written by Fr. X. Haberl and dated February 3, 1864.

[2] Lorenzo Penna, *Li primi albori musicali* (Bologna: Giacomo Monti, 1679), 30-1.

[3] Sources regarding continuo practice in Albergati's sonatas that performers may wish to consult are Francesco Gasparini, *L'armonico pratico al cimbalo* of 1708 and Johann David Heinichen, *Der Generalbass in der Composition*,

Figures in the continuo are most often indicators of the harmony to be played; however, especially at cadences, a figure may simply indicate the movement of an upper part for the information of the accompanist (who would be playing from a single part-book without visual reference to the other parts). Cadences will quite regularly involve $\frac{5}{4}$-3 and 4-3 suspensions; the resolution of all forms of 4-3 suspensions is better left to the upper part and not doubled by the continuo. 7-6 suspensions should not include the fifth in the harmony. In minor mode pieces, Albergati often omits figures indicating the major mode at final cadences. Gasparini instructs that the resolved third of a cadence is always major. This rule would have applied not only to final cadences, but most cadences delineating distinct sections of a composition, and even to interior cadences, depending on the context and how the parts continue. In fact, Albergati clearly assumes that interior cadences in minor tonalities will be major, since those interior cadences he specifically wants to be minor, he indicates with the necessary continuo figuration.

The violin parts in these sonatas often move in ranges well above the basso continuo, and the filling out of the harmony should fall in between these extremes. The continuo may double the octave and fifth of its harmony, but not the third or dissonances and should never duplicate the melody of the violins unless explicitly indicated by the notation. Gasparini recommends playing as many consonances as possible, which may include doubling the principal harmonic notes of the upper parts, but how many consonances will depend on the judgment of the continuo player and the register of the violins. In those passages where the continuo bass is in the upper part of the bass clef and one or both of the violins is in a low register, as few notes as possible should be played above the solo instrument(s) and a violin part should not be doubled at the octave above.
In rapidly moving basses, it is not appropriate to change harmonies on every note, but rather according to the larger harmonic rhythm. Bass notes on the third and leading tone of the tonality are harmonized by first inversion triads, as are bass notes raised by an accidental sharp. In the organ the rule against consecutive fifths and octaves need not be strictly observed when the accompaniment doubles consonances in the left hand, since they can be considered the crossing of inner parts.

In the lengthy section beginning in measure 42 and lasting all the way to the end, the continuo instruments assume the primary role of soloists with the violins functioning primarily to fill out the harmony. However, the cimbalo can still provide harmonic filler in the rhythm of the chord changes, typically singled by the rhythmic movement of the violins. In mm. 67-69, the continuo instruments engage in antiphonal dialogue with the violins. Since the violins play in parallel thirds, the cimbalo can anticipate them by adding parallel thirds of its own.

1728. Gasparini's treatise is available in an English translation by Frank S. Stillings *The Practical Harmonist at the Harpsichord* (New Haven: Yale School of Music, 1963); a detailed study in English of Heinichen's treatise is George J. Buelow, *Thorough-Bass Accompaniment according to Johann David Heinichen* (Berkeley and Los Angeles, 1966). Significant excerpts from both treatises are found in F.T. Arnold, *The Art of Accompaniment from a Thorough-Bass*, vol. 1 (New York: Dover Publications, 1965). Very useful for both theorbists and keyboard players is Nigel North, *Continuo Playing on the Lute, Archlute, and Theorbo* (Bloomington: Indiana University Press, 1987). See also, especially for general stylistic and aesthetic considerations, Peter Croton, *Performing baroque music on the lute and theorbo* (California: San Bernardino, 2017), 195-211.

In sonata 10 the editor has suggested two-note slurs in measures 118, 121, 147, 150, and 156 in the violin and violoncello parts so as to match the slurs in measure 164 that appear in the source.

CRITICAL NOTES

Print: Violino Primo (Vl. I), pp. 15-16: Violino Secondo (Vl. II), p. 15; Violoncello (Vc.), pp. 15-16; Cimbalo (Cimb.), p. 15.
MS: Violino Primo (Vl. I), p. 10:Violino Secondo (Vl. II), p. 11; Violoncello (Vc.), p. 11; Cimbalo (Cimb.), pp. 11-12.
M. 7, Cimb. MS: figure on b. 3 is 6 over 4 over 2.
M. 38, MS: Vc., note has natural. Cimb., no accidental.
Mm. 51-2, Cimb., Print and Ms have the melodic progression B-flat (dotted quarter) – f (quarter) – F (eighth). If this is reversed to B-flat (eighth) – f (eighth) – F (eighth) in m. 51 and B-flat (dotted quarter) in m. 52 it becomes a more plausible cadential progression.
M. 52, Cimb., n. 2 of unrevised measure (see above) has 5 over 3 figure. This has been moved to n. 1 of m. 52
M. 54, Vl. 1, MS: n. 2 has cautionary natural.
M. 66, Cimb., figure over n. 2 is 6 over 5.
M. 72, Cimb., n. 2 has figure 5 over 5. MS: n. 2 has figure 5 over 3.
M. 79, Cimb., n. 2 has cautionary flat.
M. 82, Vl. 2, MS: n. 1 has cautionary flat.
Mm. 88-91, Vc. MS: barring changes to 6/8.
M. 91 Print, MS: Cimb. nn. 2-3 have figures 5 6.
M. 122, Cimb., MS: figure over n. 1 is missing 6.
M. 123, Cimb., MS: n. 1 is F.
M. 142, Cimb., Print: no 6 in figure over n. 1.
M. 149, Cimb. Print: no figure over n. 3.
M. 158, Cimb., MS: no figure over n. 7.
M. 163 Vc., MS: n. 1 originally e, changed by hand to f.